

# Hugs Catalogue

*For eleven players*

**[BASS CLARINET]**

**Pilar Miralles**

Spring 2021

*Composed for Zagros ensemble*

# HUGS CATALOGUE

## Instrumentation:

Flute

Oboe / English horn

Bass clarinet in B flat

Bassoon

Percussion (one player): bass drum, two tom-toms, wooden box

Note for percussion: the wooden box should be a closed and solid medium-size box made out of wood or chipboard, producing a relatively low and deep sound. It is possible to use a percussion instrument such as a low log drum or slit drum. The mallet for this instrument should be chosen in a way that it produces the lowest and most round sound.

Piano: it should be treated almost as a soloist. The lid should be fully open.

Violin I

Violin II

Viola

Violoncello

Double bass

**Total roughly duration: 11' 20''**

## Performance indications

————→ Gradual change (for example, *from ord. to sul tasto*)

Ord. Ordinario / normale

~~~~~ Dotted slurs are used for discontinuous sounds, such as percussion rolls



Cluster chord with the palm of the hand

l.h. Left hand

l.v. Laissez vibrer / let it vibrate



Pizzicato Bartók



Harsh slap tongue (bass clarinet)



Bow overpressure (violoncello)



short pause (1'' – 2'')



medium pause (2'' – 3'')



grand pause (3'' – 4'')

*In memoriam Galina Ustvolskaya...*

## **THE WOODEN BOX**

The inspiration for using the wooden box as part of the percussion setup of *Hugs Catalogue* came across while listening to one of my foremost references, the Soviet composer Galina Ustvolskaya (1919-2006), who used a similar instrument in her *Composition no. 2, "Dies Irae"*.

Ustvolskaya mainly focused on the development of her individual and unique spiritual insight, which is the conceptual point of departure of this piece. Therefore, the entrances of the wooden box throughout the work have to be faced up in a special mood and with a certain attitude. The wooden box separates the sections of the piece in a ritualistic manner and brings about a heavy and intense tension and atmosphere, governed by silence and sobriety, and maintained by the behavior of the performers.

Bass clarinet in B $\flat$

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## HUG #1

Pilar Miralles (2021)

Tranquillo  $\text{♩} = 66$

6 *pp* tenuto *p*

11 **A** *mf* *mf* legato *f*

18 *poco rit.* *mf* *f* *ff*

25 **B** **A tempo** *sfz* *mp* *f* *sfz* *mp* *f* *sfz*

30 *mp* *ff* *sfz* *mp* *f* *sfz* *mp* *f* *sfz* *mp*

35 **C** *ff* *ppp* *p* legato *mp*

44 *molto rit.* *mf* *espress.* *f* *ff*

## HUG #2

**Grave** ♩ = 40

[illegible]

## HUG #3

**Allegretto** ♩ = 92

poco accel. - - -

58 **E** **G. P.** **2** **G. P.** **6** **2** **Allegretto**  $\text{♩} = 92$  **poco accel.**

**Più mosso** ♩ = 104

70

**4**

**F**

*mp* leggiero

*mf*

*mp* subito

*mf*

[illegible]

81

*mf* subito *f* marcato *ff*

tr

2

86 **G**

poco accel.

## HUG #4

**Agitato**  = 120

91

slap tongue ord.

*ff* *ff* *marcato sempre* *ff* *ff* *ff*

*sfz* *sfz* *sfz*

96

*sfz* *ff* *sfz* *mf* *mp* *f*

100 *ff* *sfz* *sfz* *mf* *mp* sub

104 *f* *sfz* *ff* *sfz* **H** 2

108 *f* express e legato *ff* *mf* *ff* *fff* *mp*

116 *ff* *fff* *sfz* sempre **I**

121 *ff* *fff*

125 *sfz* sempre

129 *mf* *f* **J**

132 *ff* *ff* *sfz ff* *sfz ff*

136 *ff* *sfz* *mf* *ff* *sfz* *ff* *sfz f* *ff* molto rit. . . . .

V.S.

**HUG #5****Meno mosso**  $\text{♩} = 100$  **K**  $\text{♩} = 92$ 

rit. . . . .

140 **3** *mf* *p* *tr*

147  $\text{♩} = 84$  **2** *pp* *ppp* **3** rit. . . . .

**HUG #6****Grave**  $\text{♩} = 40$ **G. P.** **L**

153 **2** *pppp* *pp* *pppp* *molto dolce* *pppp*

159 *pp* *pppp* *pppp* *pp* *pppp*

**HUG #7**163 **M** **G. P.** **2** **G. P.** **Molto tranquillo**  $\text{♩} = 58$ 

*ppp* *legato* *pp* *ppp* *ppp*

171 **N** *pp* *ppp* **2** **2** rit. . . . .

**Meno mosso** **Poco più mosso** ca.  $\text{♩} = 63$ 

178 **O** **P** *accel.* **8** *pp* *legato* *f* *ff* *mf*

190 **G. P.** **Grave**  $\text{♩} = 40$  **2** **G. P.** *ppp*

196 **Q** **5** **G. P.** **R** **2** **G. P.**